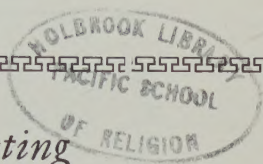


The Hymn

APRIL 1972



Minutes of the First Meeting

A preliminary meeting of hymn writers residing in New York City and vicinity, was held in the office of Calvin W. Laufer, 156 Fifth Avenue, on Thursday, January 19th, 1922. The meeting was called for the purpose of effecting, if the way seemed clear, a permanent organization.

The following persons were present:

Miss Emily S. Perkins, Riverdale, New York; Miss Caroline B. Parker of the Century Publishing Company, 343 4th Avenue, New York City; Mr. Augustus S. Newman, 61 West 54th Street, New York City; Mr. Carl F. Price, 700 West 178th Street, New York City; and Rev. Calvin W. Laufer, 156 Fifth Avenue, New York City.

By unanimous vote Mr. Price was made chairman of the Committee and Mr. Laufer, secretary. Thereupon regrets were presented by Mr. Price from the following persons: Rev. Frank Mason North, D.D., Rev. William P. Merrill, D.D., Rev. Henry Sloane Coffin, D.D., and Mr. Karl P. Harrington. All of these expressed great interest in the project in mind and hoped to be present at future meetings.

Considerable discussion concerning the nature, aim and program of such an organization was encouraged by the Chairman. The names of persons who might be eligible for membership in the club were presented. Other matters receiving attention were such as pertained to dues, meetings, programs, and places of meeting. Finally action was taken and a committee appointed by the chairman to effect organization. This was constituted as follows:

Miss Emily S. Perkins, Calvin W. Laufer, and Carl F. Price; the latter acting as chairman.

By unanimous vote Saturday, January 28th was designated as the time to effect permanent organization. The meeting to take place at 11:30 on January 28th in room 725, Presbyterian Building, New York City.

After a very pleasant season of conversation on the recent developments in hymnology, the meeting adjourned.

50th Anniversary
Hymn Society of America
1922-1972

Hymnic Anniversaries in 1972

- 1197—St. Richard of Chichester born
- 1622—Jacob Hintz born
- 1647—Henry Aldrich born
- 1672—Benjamin Schmolck born
- 1672—Joseph Addison born
- 1672—Johann C. Schwedler born
- 1697—Gerhard Tersteegen born
- 1697—Katharina von Schlegel born
- 1722—Peter Williams born
- 1722—Christopher Smart born
- 1747—Johann A. P. Schulz born
- 1772—William Walford born
- 1772—Francis K. Scholinus born
- 1797—William Bullock born
- 1797—Cornelius Elven born
- 1797—Edward Mote born
- 1822—John E. Gould born
- 1822—William D. Longstaff born
- 1822—C. J. Dickinson born
- 1822—John Roberts (Ienan Gwyllt) born
- 1822—Joseph Perry Holbrook born
- 1822—Samuel Johnson born
- 1822—Charles Edward Horsley born
- 1822—Maxwell Blacker born
- 1822—John Hopkins born
- 1822—Thomas Hughes born
- 1822—George Hunt Smyttan born
- 1847—Caleb T. Winchester born
- 1847—Samuel A. Ward born
- 1847—Henry S. Holland born
- 1847—William Boyd born
- 1847—Will L. Thompson born
- 1847—Alfred Scott-Gatty born
- 1872—Isaac Hickman Meredith born
- 1872—S. N. Sedgwick born
- 1872—John S. Arkwright born
- 1872—William C. Piggott born
- 1872—Ralph Vaughan Williams born
- 1872—Hugh T. Kerr born
- 1872—J. M. C. Crum born
- 1872—Cyril A. Alington born

The Hymn

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Number 2

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

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Thou Lord of Music, Author of True Song

(10.10.10.10.) (Tunes: *Ellers*, or *Field*)

Thou Lord of Music, Author of True Song,
To Thee the lyrics of our lips belong,
Whose verse becomes the poet's guiding goal,
Who sings a song within the hymnist's soul.

Help us to love those tunes which are divine
That every will may harmonize with Thine;
May tones of life compose no worthless scheme,
But variations of th' eternal theme.

Speak also through man's dissonance and roar:
As restive chords accent Thy Will the more,
May we retain a wholesome discontent
Till we resolve our lives to Thine intent.

Out from our former works and echoed ways—
Vain formal words of repetitious praise—
Let lives and lips sing new songs to Thy Way
As ancient psalms fulfilled in us today.

And grant our temp'ral chronicles of strife
Prelude eternal canticles of life;
Then, as life's opus sounds its closing chord,
Save us for ceaseless chorus with our Lord! *Amen.*

This hymn was written in commemoration of the 50th anniversary of the founding of the Hymn Society of America. The author is the Rev. David A. Robb, of Canton, Georgia, a Methodist minister who is also well-known as a composer, hymn-writer, organist, and conductor.

THE CHRISTMAS MESSAGE

O nations of mankind,
O lands of midnight fear,
The peace you've longed to find
Tonight comes very near.
The message that the Child has brought
Confirms the hope you long have sought.

—B. C.

Adventures in American Hymnody

J. VINCENT HIGGINSON

President, The Hymn Society of America

THE HYMN SOCIETY at 50. How did it all begin? This is an obvious question, yet the answer seemingly simple, serves to recall many enlightening and joyous moments. Friends who met frequently with Miss Emily Swan Perkins, at the home of her brother in Riverdale, New York, would often stand around the piano singing and discussing hymns; new and old. In time it was only another step for the adventurous Miss Perkins to propose a hymn society. So in 1922, the Hymn Society of America was born. Organizational meetings were held to chart a course that would encourage the devout use of better hymns, the writing and publishing of hymns, congregational singing, and other hymnic ventures that have marked the progress of the society. Incidentally similar circumstances brought the principals together that produced the *Hymnal Noted* in 1852.

The exhibit marking the 50th anniversary to be held during the coming month of May in the Treasure Room of the Interchurch center, is more than nostalgic. Document after document make the past years come alive. With the enthusiasm of a high purpose the small group of founders and charter members announced the first project in 1922. A prize was offered for a musical setting of the so-called Harvard Prize Hymn, "I know not how that Bethlehem's Babe," of Harry Farrington. While the purpose was practical, the few samples of publicity available show that project served to make the new Society widely known. The prize was awarded to a gifted blind composer Henry Burnham. For practical reasons a typed list was made of the names and addresses of the contestants. This multipage document now enlivens the so-called dreary archives and reveals the names of many well-known contemporary composers. At the early meetings, hymns were read, sung, evaluated, and the addresses touched on various aspects of hymns rather than on their history.

In these early years a "seal" was designed and served as a book plate for August S. Newman's extensive collection, a gift to the Society, and the foundation of our hymnic library. One interesting sidelight is recorded in a meeting called for the specific purpose of deciding whether the initial notes of the *Adeste fideles* or *Veni, veni Emmanuel* were to be part of the design. From the beginning the Society was interdenominational, but in the light of such a choice, one can say there was the spirit of ecumenism.

If the first project, the Harvard Prize Hymn setting, brought the

Society to national attention, the announcing of a prize for an "Airman's Hymn" after Lindberg's successful flight, made the Society known internationally. The text, "God of shining hosts that range on high," the prize hymn, was written by Miss May Rowland of Eastbourne, England. Over twelve hundred entries were received, many from foreign lands. First prize for the musical setting went to Dr. David McKay Williams and Lily Rendle of Eastbourne, England was awarded the second prize. Miss Rendle, it was learned, lived only a short distance from the author, Miss Rowland.

These first giant steps draw attention to a phase that has aided many hymnal committees. Information concerning authors and composers and their works is constantly being sought by the Committee on Hymn Origins. Selected examples of this information find place in the exhibit. Harry Farrington for instance provided four typed pages concerning his hymn. There is also new information pertaining to well-known hymns sought over many years. The most recent is the source of the melody for *Veni, veni Emmanuel*, appearing in the *Hymnal Noted*.

A comprehensive view of the contribution of the Society to American hymnody can be realized by assembling the publications of the Society. These include hymn pamphlets, Papers of the Society, early bulletins, and *The Hymn*, programs of historic hymn festivals, and material relating to the *Dictionary of American Hymnology*. A projected index for *The Hymn* confirms the wealth of hymnic data contributed over the past twenty-two years. Contributions to the Anniversary Fund will aid in carrying these projects forward and help to balance the advancing costs that must be faced.

These achievements of the past did not just happen. They were accomplished by the energetic and self-sacrificing voluntary work of the Executive Board and other members of the Society. Our members have supported these efforts and offered suggestions that have served to initiate and advance many projects. Without such assistance the initial enthusiasm might have long since dwindled and a happy 50th anniversary never been a reality. Among many who should be mentioned for special assistance are the judges for various hymn projects. The evaluation of hundreds of entries and the final selection of the few, that were often profitably and mutually amended before publication, was a lengthy process. The voluminous correspondence found in the files is testimony to the hours devoted to their painstaking task.

Members who have joined the Society during the last ten years may be largely unaware of the earlier history of the Society. For their benefit a special offer of the history of the society "Sing with Spirit and Understanding," will be found elsewhere in this issue. The reader

can be assured that this is lively reading on a specific area of American hymnody.

Hymnody in the past decade has shown new directions. This is probably just as surprising and disconcerting to some as was that of earlier years which saw the change from psalmody to hymnody. Nonetheless sincerity of purpose must be respected and the results honestly evaluated. In the past, so-called conservative hymnody has left thousands of hymns in a graveyard of memories. So it will be with contemporary efforts. While encouraging what is good and serviceable from the present, the past must not be overlooked for many of these hymns, considered ancient, are for all that, timeless.

Shout God's Easter Triumph

(6.5.6.5.D.) (Tune: *Hermas*)

Shout God's Easter triumph:

“Christ is risen indeed!”

Sin and death are conquered,

Man in spirit freed.

Lift the cross of promise

For a hopeless world:

All the powers of darkness

Now are backward hurled.

Chorus: Here is hope triumphant,

Here is faith restored,

Here is life abundant

In our living Lord.

Man by faith can triumph,

Trusting in the Word,

Basing all his future

On the risen Lord.

God's eternal goodness

Offers all mankind

Life anew—eternal—

In our hopes enshrined.—Chorus:

—FRANK VON CHRISTIERSON
Roseville, California

Joseph Addison's Five Hymns

MAXINE TURNER

JOSEPH ADDISON wrote only five hymns, yet during the tercentenary observance of his birth, he will be remembered as a great hymn writer of an age associated with Isaac Watts and Charles Wesley.

Addison was actually a forerunner of Watts and Wesley, for the hymns which he published in *The Spectator* in 1712 reflect the forms which the hymn took in the eighteenth century. "The Lord my pasture shall prepare" is a psalm paraphrase, "The spacious firmament on high" is a psalm imitation, "How are thy servants blessed, O Lord" and "When rising from the bed of death" are commentaries on scriptural passages, and "When all thy mercies, O my God" is a "hymn of experience." Thus Addison worked with all the forms made popular by Watts and Wesley.

As a psalm paraphrase, "The Lord my pasture shall prepare" differs from earlier versions of Psalm XXIII. Replacing the awkwardness of the Sternhold and Hopkins and the artificiality of the Tate and Brady is the Virgilian "strength and sweetness" of Augustan reflective poetry. In an essay on the English hymn, Ralph Lawrence says it is perhaps the best English transcription of the twenty-third Psalm.¹

Addison's most familiar hymn, "The spacious firmament on high," is an imitation of verses 1-3 of Psalm XIX. As Watts was to later, Addison used the psalm merely as a convenient starting point for recasting the work in the idiom of his own day. It is one of the most characteristic expressions of the spirit of the Newtonian era.

An Augustan restraint characterizes Addison's other hymns. As it is said of Grey's elegy, they express the feelings of everyone who does not feel too much. Hoxie Neal Fairchild has characterized them in the following way:

Breadth without heresy, strength without violence, beauty without mystery, faith without superstition, warmth without enthusiasm—such is the Addisonian norm. Hence it is that these poems win our respect without deeply stirring our feelings. The experience of reading them is like the experience of trying to pray in a formal Palladian church of the period. Everything is decorously and rationally devout, full of good form and right feeling, but it is not easy to find God there.²

Despite Dr. Fairchild's criticism, it is possible that this quality of moderation has enabled Addison's hymns to endure. As Norman

The author of this article is a well-known writer, living in Columbus, Georgia.

Callan wrote of Augustan reflective poetry, "Augustan insistence on proportion allows . . . little scope for that presentation of the unique nature of an emotional experience which is often so moving in other poetry. But if the range of sensitivity is thus limited in one way, it is extended in another . . . because the expression has been framed to imply all such situations, and not simply the poet's own."³

Addison's hymns represent a compromise, and in his day compromise was an achievement. They do not rank among the most beloved hymns of the Christian Church as those of Watts and Wesley do, but somehow they have struck a balance which has endured. The "lay Archbishop of Good Taste" presented through *The Spectator* a group of hymns which the Church of England ultimately authorized and made a part of the faith and idiom of its congregations.

FOOTNOTES

¹ Ralph Lawrence, "The English Hymn," *Essays and Studies* new series VII (1954), p. 107.

² Hoxie Neal Fairchild, *Religious Trends in English Poetry* (New York, 1939), I, 183.

³ Norman Callan, "Augustan Reflective Poetry," *From Dryden to Johnson*, ed. Boris Ford (Baltimore, 1957), pp. 355-356. Permission to quote granted by Penguin Books, Ltd., owners of the copyright.

Lyrical Poetry

WILMER D. SWOPE

IT HAS BEEN OBSERVED that very few of the world's great poets have written hymn texts. Lyrical poetry is a distinct enclave of literature, which has demands of quality and function not required of poetry written only for reading.

The father and pioneer of Christian hymnody can truly be said to have been King David, whose psalms in the Scriptures provided the functional and technical foundation for development and refinement. Evangelical Christianity is the benefactor of refinement and

The author of this article is a layman in the (Old) Mennonite Church, a Mennonite historian, writer, and poet. His home is in Leetonia, Ohio. He has written some fifty hymn texts, twelve of which are scheduled to appear in an independent Mennonite hymn collection now going to press. This article first appeared in Music Messenger, published by the Lancaster Mennonite Conference, and is used by permission.

advanced techniques in hymnody through the labors of many outstanding leaders through the centuries, among whom were Martin Luther in Germany, the Unitas Fratrum (Moravians) in Moravia, John Calvin and Louis Bourgeois in Switzerland, the German Pietistic hymn writers and Gesangbuch compilers, Isaac Watts, Charles Wesley and contemporary English hymn writers, the great English translator of German hymn texts, Catherine Winkworth, the English hymn writers of the nineteenth or Victorian century, and the better quality gospel texts and tunes of America and England.

A great stride forward was made in hymn singing by the use of the four voices in the singing of hymns. The four-part hymn singing of the people of Wales served as a beacon light for acceptance of four-part singing in English non-conformist denominations and congregations. In America the ability and desire of Americans to use four-part hymn singing was firmly established by the New England and Southern singing schools. The introduction and use of shaped notes had a salutary and priceless effect on the improvement and practice of Mennonite Church music and its development. The introduction of shaped notes was to a large degree responsible for smooth acceptance of four-part singing as a distinctive quality of (Old) Mennonite hymn singing, when the transition was made from German language hymn books and services to the English language and the introduction of hymn texts of both English and American writers into general usage in the Mennonite churches.

The important function and development of hymnody has been hampered by a general reticence towards the cultivation of new Lyrical Poetry and the exercise of talents in the field in the contemporary period, whether such material consists of traditional or contemporary styles; in fact many contemporary people would and do discourage the exercise of talents in lyrical poetry in any style but the contemporary, which they have erected as a hard shell around themselves. Then, too, there is a smug satisfaction with *status quo* in hymn book collections, which encourages lackluster and dullness in the exercise of constructive reverent hymnody. Perhaps this has been to some degree responsible for the regrettable inroads which irreverent forms of music and expression have made in the services of Christian churches. There is certainly a deep degree of responsibility on the part of Christian leaders to safeguard and encourage reverent and appropriate usage of God-honoring hymn texts and tunes. The worship of the church on earth according to Henry Harbaugh is a mirror of the worship in Heaven, and certainly its practice on earth should be a rehearsal of the joys and sublimities of that God-honoring worship by the saints and angels in Heaven.

Often the hymn texts of a lyrical poet must wait for years in the shadows until someone discovers the glint of gold and hidden worth, or provides the proper musical setting for a text. Each lyrical poet has certain hallmarks or qualities of expression, meter, style and subject matter. The general body of the church must actually learn to be comfortable with the poet's hallmarks and develop an appreciation for the style of that poet.

To be of ultimate worth and service to God and Christians, Lyrical Poetry must: 1. Be faithful to Scripture, 2. Express truth, 3. Be theologically correct and orthodox, 4. Cultivate and build strong Christian qualities, 5. Appeal to the spirit and soul, 6. Speak in understandable positive words, 7. Teach sound doctrine, 8. Express attitudes of worship, 9. Inspire to worship action, 10. Teach reverence to God, 11. Be medium of corporate worship expression, 12. Be useful in encouraging interaction in brotherhood through meeting God in company with other believers in public meeting and assembly, 13. Sustain Christian hope and consolation, 14. Be a reminder of the future home, 15. Give a call to the repentance of sinners, 16. Hold constant the goal of Christian perfection, 17. Build Christian perseverance under persecution (the outstanding quality of the lyrical poetry of the Ausbund), 18. Be a call to holiness of life and consecration.

Lyrical poetry in combination with music of sacred and devotional character is one of several powerful tools which the Christian Faith possesses in the foundation, building, and maintenance of true Christianity as a victorious and overpowering spiritual force in the world. The use, cultivation, development, and improvement of Christian Lyrical Poetry is one of the important priorities of any congregation or denomination; which if ignored and neglected is conducive to decline and eventual death of any congregation or denomination which elects to ignore a strong positive educational emphasis in the usage, appreciation and function of Christian hymnody.

A NEW AMERICA

Mold out, O God, we pray,
Of this crude, blended clay
A people new;
Fire them with love of right,
Purge them from error's blight,
Let them through thee unite
In freedom true.

—B. C.

The Value of Hymns

DALE WOOD

SERMONS OFTEN FLY over the people's heads; prayers uttered in their name often fail to carry their hearts and even their intelligence with them; but their songs sink into the memory, color the thought, and fashion their theology much more than any deliberate instruction. These words of the noted hymnologist, E. E. Ryden in "The Story of Christian Hymnody" (Augustana, \$8.50) underscore the power and importance of our hymns.

A strong emphasis is also placed on teaching hymns to children in the church school curriculum. The practice of introducing hymns unfortunately is too often neglected. One reason for this is that the church school teacher often has little or no musical training and is obliged to teach only a few well-known hymns. Another reason is that the choir director, constantly facing the pressures of teaching anthem material, spends little or no time in building the repertoire of hymn tunes and texts suitable for use with children. These two factors might well be responsible for the limited diet of favorite hymns known to most adult members in our congregations.

If we ever expect to witness a singing congregation which enjoys a wide exposure to good hymnody, it must start in the church school and choir rehearsal classrooms. None of our educational responsibilities could be more important than teaching hymns.

I believe it was on a mail truck that I once saw the sign, "If you're not part of the solution, you're part of the problem." How true this is when we complain about poor hymn singing or claim that our people insist on singing the old favorites. Hymn singing can become alive and vital only when we devote much time to actual study and instruction with our choirs and the congregation. Yet often other matters appear more important.

Roberta Bitgood once observed, "How can we accurately define an old familiar or traditional hymn? If we were all exactly the same age, if we had grown up in the same town, had attended the same

Dale Wood, composer, and a director of the Choristers Guild, is director of music at The Episcopal Church of St. Mary the Virgin, in San Francisco. This article first appeared in Music Ministry, December 1971. It is reprinted by permission of the Graded Press, copyright owners.

church, the same Sunday School, the same young people's meetings, and had had the same ministers and Sunday School teachers, we might come up with the same answers." Most people have not made a special study of hymns they learned when they were between ten and sixteen years of age. This offers food for thought for those of us who are offering guidance to groups of young people. The hymns we teach them will probably be their favorites in ten to fifty years. Let us pack their minds with truly great hymns because they have a great message—not because we happen to learn them as children ourselves. Also, let us realize that there are persons in our congregation over sixteen years of age who are receptive to new ideas, and who are learning.

Perhaps one factor that makes selling great hymns difficult is simply that most hymnals are too fat! *The Book of Hymns (The Methodist Hymnal)* contains over 800 hymns and service responses and it is rather unlikely that all of the great hymns could be used frequently enough to ever become so-called favorites. Congregations could sing with enthusiasm and understanding if fewer hymns were sung more frequently.

All hymnals, new and old, contain hymns of questionable merit which were intentionally included simply because they were the favorites of the older generation. An editor cannot discard a popular gospel song, weak as it may be, by simply calling it "bad music." (These weaker examples of texts and tunes can sometimes be used to advantage when teaching new or unfamiliar hymns to congregations. A complaint is seldom heard when unfamiliar hymns are used with familiar!)

A year of emphasis on hymns

With the beginning of the church year in Advent, seriously accept the responsibility of selecting and teaching hymns through study, planning, and research. I suggest reading every hymn text in the hymnal, while making note of those which are simple, clear, and direct. You may be greatly disappointed to find very few texts with these qualities, which are as important to the adult mind as to that of the child. Be sure to consider texts that are seasonal and topical in order to balance out those of general use. Schedule one hymn on your calendar for each month and introduce it to your choirs for a period of at least three weeks. Perhaps the fourth week of each month can be spent in reviewing hymns which were introduced earlier. If you use choir notebooks, prepare pages bearing the words of your hymns. You may want to tie in with the United Methodist Hymn of the Month and make it a church-wide emphasis; helps for using these

hymns with children are given each month in this magazine. For background of hymns see *The Companion to the Hymnal* (Abingdon, \$10) and *The Story of Christian Hymnody* mentioned above.

Children can become your teachers in their home. If they are expected to memorize a tune and at least one stanza of a hymn, encourage them to sing it frequently at home. Soon mother and father will be going about their own routine tasks while humming or singing your hymn of the month.

If a hymn of the month is introduced in your choir rehearsals or to the entire congregation, avoid using it for four weeks and then putting it aside to be forgotten. Review frequently in rehearsal and repeat new hymns in church services often.

In my own parish, we have been especially concerned over the lack of relevant, contemporary hymn texts. Rather than wait for a new hymnal or for someone else to provide resources, we began to search through the publications of The Hymn Society of America (475 Riverside Drive, New York, N. Y. 10027). If you are not a member, write for their free brochure, *What is The Hymn Society of America?* After reviewing hundreds of hymn texts, we wrote for permission to reprint our final selections for use in our own congregation. In some cases we matched texts with new tunes and in others we took better melodies which were already well known. The entire project took months, but we were able to compile our own hymnal supplement. Such a project can enhance the worship life of any congregation.

Good tunes are much easier to find than good texts. Words become dated, but good tunes seem to last forever. Do not be bound to the tune printed with any given text in the hymnal. Often a different tune can bring new joy to a well-known text; a good example is the Doxology sung to *PUER NOBIS* (515) or *LASSST UNS ERFREUEN* (60, 9) singing *Alleluia* wherever the four-note descending *Alleluia* phrase occurs.

Consult the metrical index in the hymnal for tunes that might be substituted. To my surprise, many musicians do not understand how to use such an index. A colleague with over fifteen years in church music work once asked me if 78.78.D was one some kind of classification number with the Hymn Society! So a brief explanation of the metrical index might be in order.

Every tune in the hymnal bears a name. (The composer can name the tune after a place, a church, the street he lives on, his daughter, or his dog!) Following the tune name in the hymnal are numerals, such as 87.87. These numerals indicate the number of syllables in each line. The metrical index lists nine tunes which will fit the 87.87 meter.

We Want to Know, Lord, Touch Our Minds

OREGON - L. M.

Carlton C. Buck

Edmund F. Soule

Moderato

1. We want to know, Lord, Touch our minds;
2. We want to feel, Lord, Touch our hearts,

We want to see, so touch our eyes; Dis - pel the
And touch our hands, so that we may serve, And strength - en

dark which now con - fines And help us hear the
life in all its parts, Give cour - age, love, and

Slower

haunt - ing cries.
stead - y nerve. A men.

A men.

3. For give our slowness to accept
The ways of peace for modern man;
The bombs have dropped while children wept,
And nations shun Christ's noble plan.

4. We want to act, Lord. Come, inspire
These lives of ours; Lord, cleanse, refine,
Empower the self with holy fire
That man may know the will divine. Amen.

Tune Me In, O God

ASIAN PEACE — 5. 5. 5. 6

Franklin P. Frye

Cyr de Branc

Moderato

1. Tune me in, O God, To your ho - ly will. Turn me
 2. Let me not drop out of your com - pa - ny; Let me
 3. Send me out with Christ Where his ac - tion is; In his

1. on, O Lord, May love my — be - ing fill.
 2. not cop out Of plans you — have for me.
 3. Peace and Power For oth - ers —

2. 3. let me live. A — men.

Worshipping by Radio

W. SCOTT WESTERMAN, SR.

A PERSON does not fully realize the value of Sunday morning radio services until incapacity of some kind makes it impossible to attend church. The extent of the need for these broadcasts becomes apparent when we remember that large numbers of people are not in church on Sundays for very legitimate reasons.

Consider the sick who are in hospitals, the many infirm who are confined to their homes, the aged who are residents in Homes for the Aged or in Retirement Centers, the people who must work on Sunday in the capacity of public servants—milk men, pharmacists, nurses, physicians, firemen, policemen, service station attendants—people who have to be on duty during church hours that life may go on. Unfortunately for many, the fabric of our modern life cannot be woven into a neat pattern of Sunday worship in a church edifice only.

Then there are those who find themselves far from their accustomed place of worship as they seek a few days of relaxation on vacation—perhaps on the road on Sunday with only the car radio to connect them to a church worship experience, or in parks or in a cottage beside a lake. The number of all these cannot be totalled but the sum must be very large indeed. To all these, worship by radio can be a great blessing.

Recently I tuned in on a radio broadcast of a worship service. After the customary station identification followed by the name of the church, the minister and the sermon topic, the names of the choir director and the organist were given concluding the introductory format. With hymnal in hand I waited for a statement concerning the opening hymn, but none came, and at once the organist began the introduction. Recognizing the tune—*Hymn to Joy*—I waited expectantly for the singing to begin. Evidently it was a processional for the choir voices were in the distance and congregational participation was minimal, but the organ was giving forth with majestic volume. The sound of singing increased and the first stanza passed and then the second. But what were the words? I quickly turned to the tune index. There were three choices of texts set to *Hymn to Joy*. I looked for words to match the singing. If only I could catch a phrase or two

perhaps I could locate the hymn and follow along with the words. I hastily searched.

Not being Easter it was improbable that the hymn was "Sing with all the sons of glory, sing the resurrection song." This left me two choices—"Joyful, joyful, we adore Thee" or "O how glorious, full of wonder." Listening intently, yet the singing gave no clue, and the processional moved forward to the final "Amen" which brought to a close an unhappy and frustrating experience.

The Call to Worship was unmistakably clear, "This is the day which the Lord hath made; let us rejoice and be glad in it." "Opening Sentences" followed, the minister and the people alternating with no difficulty of reception. "*The Prayer of Confession*," in which the minister, evidently close by a microphone, led the congregation, gave a sense of reality as sins were confessed and forgiveness implored.

It was time for the *anthem* and the organ subsided into an effective balance of organ and voices. The choir was precise in rhythmic pattern and the sections were well blended into a pleasing wholeness. There was no doubt concerning the devout character of the music, but what were they singing about? Perhaps the worshippers in the church had before them the text of the anthem. But with the radio congregation having no bulletin the attempt to hear the words resulted in failure. An occasional word came through but the general thought content could not be understood.

The *Pastoral Prayer* was refreshing in its clarity—every word perfectly audible. The same may be said of the *Sermon* which was plainly enunciated. Now the reason for the opening hymn selection gradually became apparent. "O how glorious, full of wonder" if understood at the beginning would have introduced the central theme of the sermon. If only the broadcast of the hymn had been made clear!

There was no difficulty in identifying the tune to the second hymn, it was *St. Agnes* by John B. Dykes. There were five texts set to *St. Agnes*. But which one was being sung? Again poor diction took its toll and the radio congregation was left floundering. Was it

"Jesus, the very thought of Thee" or
 "Jesus, united by Thy grace"? or perhaps
 "Mid all the traffic of the ways"?

Two other possibilities remained—

"Behold us, Lord, a little space" or perhaps
 "Happy the home where God is there."

The hymn ended and only by the thought of the sermon was the hymn finally identified. So here we have a two-fold vexing problem,

the technique of good broadcasting on the one hand, and on the other the training of the choir in clear-cut diction.

Among the 120 church radio broadcasts I have tape-recorded across the last five years, which include services of seven major denominations, in the great majority of instances continuity of the worship experience was broken by some portion of the service being made unintelligible. Among those with satisfying continuity were services which were discreetly monitored as the order of worship moved along so that the congregation was made constantly aware of what was going on. This did not interfere with a devotional experience. Especially in broadcasts by any of the national networks all parts of a service usually came through clearly with a carefully maintained balance between the organ (with clean registration) and the singing of hymns and anthems. The organ did not obtrude but formed a firm and pleasing background, giving adequate support to the singing but not covering up the words.

Many churches employ the practice of having a minister close to a microphone, join in the congregational portions of the *Responsive Reading*, or of a *Litany* if there is one. In the matter of a creedal statement the same idea of ministerial participation with the congregation serves to make plain which of the creeds is being used. This is especially valuable when a modern statement of a creed is used and unfamiliar words are employed. In the hymns a pleasing voice of a minister or choir soloist, or sometimes a quartette or other small group of voices located by a broadcast microphone enunciate the words of the hymns so that all the stanzas come through distinctly. With this the larger background of the singing congregation gives the radio worshippers the feeling of actually being present in the sanctuary. Careful arrangements including the radio technician, choirmaster and organist make all this possible.

There really is no excuse in our day of broadcasting knowledge for a church to bring less than a satisfying experience to its radio congregation. If it necessitates acquiring an additional microphone and a control panel equipped with a microphone mixer then let's have it done. If broadcasting church services is worth doing at all then let us do it well.

Worshipping by radio has brought a whole new dimension to the world-wide church—a most unique experience in all of its history. There has never been such a wonderful possibility for bringing together multiple expressions of Divine Worship into one tremendous outpouring of congregational prayer and praise. There has never been such an opportunity to easily familiarize oneself with devotional procedures other than one's own denomination. Here is truly the in-

comparable instrument to broaden one's religious horizons.

On any given Sunday morning there are available many different types of worship procedures which may be had simply with the turn of a dial. Barriers fall when the realization comes that great common possessions of faith actually unite us. The visual environment may sometimes act as a hindrance to worship. But when the physical setting is not before us and only the audible content of worship claims our attention then differences are minimized and the vital matter of ecumenical worship is encouraged.

This is most notable particularly in the use of hymns. Here especially we are on common ground. Denominational lines vanish when we pick up the hymn book. Here are contained centuries-old lofty expressions of an all-inclusive Christian faith which transcends those barriers so often dividing us. All the more important therefore is the necessity of broadcasting all hymns with technical expertise and with a clarity of diction which makes perfectly plain what is being sung.

Let us put aside as unworthy any thought that the radio is a harmful competitor of the church. The advantages far out-weigh the objections. Let us take this golden opportunity which the great radio congregation presents to us and use it effectively for the glory of God and the inspiration of his people everywhere.

TEN MORE YEARS OF HYMNIC HISTORY

In connection with its fortieth anniversary in 1962, the Hymn Society of America published a history of its activities during those years. It was entitled, "Sing With Spirit and Understanding." Its 96 pages—including pictures of the founders—were written by William W. Reid.

Now—for the fiftieth anniversary—Mr. Reid has prepared a continuing story of the undertakings of the Society from 1962 to 1972, in much the same format as the earlier volume. Here are noted some new "searches" of the Society for new hymns—on relevant themes related to changing conditions and needs of the church, the nation, and of individuals; there is a listing of major articles in *The Hymn*; and a discussion on the "Dictionary of American Hymnology," the major longtime project of the Society now nearing completion.

Copies of the new supplement to "Sing With Spirit and Understanding" will be mailed to all current members of the Society. Persons who have joined the Society since 1962 and do not have the original forty-year story, may receive *both* for 50 cents (as long as the limited supply of the older volume lasts) by writing: Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N. Y. 10027.

THE HYMN SOCIETY OF AMERICA

Annual Meeting

Fifth Avenue Presbyterian Church
55th Street and Fifth Avenue
New York City

May 6 and 7, 1972

PROGRAM

Saturday, May 6

- 9:00 A.M.—Registration
10:00 A.M.—Business Meeting
11:00 A.M.—A Cultural Understanding of Hymnody
Dr. Harry Eskew
12:15 P.M.—50th Anniversary Luncheon
1:30 P.M.—Hymns Today and Tomorrow
William Watkins Reid
2:30 P.M.—Folk Hymnody in Practice
Rev. Lawrence J. Madden, S. J.
3:30 P.M.—American Hymns—Old and New
Dr. Carleton Sprague Smith

Sunday, May 7

- 4:00 P.M.—Hymn Festival
St. Bartholomew's Church
50th Street and Park Avenue, New York City

Noted Hymn Writers of New York State

SAMUEL J. ROGAL

A TRUE American hymnody grew out of the evangelical revival of the early nineteenth century. Formerly, religious song in this nation existed in two distinct, but dormant periods: (1) psalters, or metrical versions of the psalms (1620-1728); (2) the age of Isaac Watts and the Wesleys (1729-1824). After 1824, however, the rise and dominance of evangelicalism in American worship created the need for originality. Arising from the camp meeting songs of the South and Middle West, the gospel hymn spread eastward, echoing the evangelical goal of faith through conversion. Essentially, this "Americanism" in hymnody found a real audience among those who cared more for emotional appeal and tended to negate the literary form and quality of the traditional English hymnodists—Watts, the Wesleys, and Doddridge.

Of over 250 major hymn writers¹ who contributed to the American evangelical revival, no less than forty-four claim clear connection to New York State. This is a significant figure (approximately seventeen per cent), considering that the fertile ground for American hymnody has traditionally been the New England states, especially Massachusetts. Yet one must never forget that the largest number of hymnodists are invariably churchmen, and in sheer quantity New York State's churches exceed those in her neighboring states. Thus, to no surprise, of the writers represented in this checklist, over half have been associated with churches or religious organizations in New York City. Only nine of the forty-four hymnodists (and these mostly women) were laymen.

The writers of hymns and gospel songs comprising this list represent nine denominations: Unitarian (12), Presbyterian (8), Episcopal (7), Congregational (6), Baptist (4), Methodist (4), Universalist (1), Reformed Church (1), and Jewish (1). They were selected on the basis of their inclusion in major hymnals published within the past five decades. Biographical details have been limited to the writers' associations with New York State.

Professor Rogal is a faculty member of the Department of English, State University College, Oswego, New York.

BAPTIST

Joseph Henry Gilmore (1834-1918). Died at Rochester; professor of English and logic, Rochester University (1868-1918).

"He leadeth me, O blessed thought" (1862)

Robert Lowry (1826-1899). Pastor of the Hanson Place Baptist Church, Brooklyn.

"Jerusalem, for ever bright" (1865)

"Low in the grave He lay" (1874)

"My home is in heaven, my rest is not here" (1865)

"One more day's work for Jesus" (1869)

"Shall we gather at the river?" (1864)

"Take the wings of the morning; speed quickly thy flight" (1873)

"Weeping will not save me" (1868)

"What can wash away my stain?" (1877)

"Where is my wandering boy tonight?" (1877)

Annie Sherwood Hawks (1835-1918). Born at Hoosick; resident of Brooklyn.

"I need Thee every hour" (1872)

"Thine, most gracious Lord"

"Why weepest thou?"

"Whom seekest thou?"

Harry Emerson Fosdick (1878-1970). Born at Buffalo; professor of practical theology, Union Theological Seminary; minister, Riverside Church, New York (until 1946),

"God of grace and God of glory" (for the dedication of the Riverside Church, New York, October 5, 1930)

"The Prince of Peace His banner spreads"

"O God, in restless living"

"Cure Thy Children's warring madness" (1930)

CONGREGATIONAL

Phoebe Hinsdale Brown (1783-1861). Born at Canaan, Columbia County.

"I love to steal awhile away" (1824)

"As once the Saviour took His seat" (1824)

"Go, messenger of love, and bear" (1824)

"Welcome, ye hopeful heirs of Heaven" (1824)

"How sweet the melting lay" (1831)

"O Lord, Thy work revive" (1831)

"Great God, we would to Thee make known" (1834)

"We come, O Lord, before Thy throne" (1836)

"Grant the abundance of the sea" (1836)

"Assembled at Thine altar, Lord" (1836)

"Jesus, this mid-day hour" (1857)

Ray Palmer (1808-1887). Minister, First Congregational Church, Albany (1850-1865); secretary of the American Congregational Union, New York (1865-1878); author of thirty-eight hymns in common use.

- "My faith looks up to Thee" (1830)
- "Stealing from the world away" (1834)
- "Jesus, Thou joy of loving hearts" (1858)
- "O Bread to Pilgrims given" (1858)
- "O Christ our King, Creator Lord" (1858)
- "Come Holy Ghost" (1858)
- "Jesus, these eyes have never seen" (1858)
- "Lord, Thou wilt bring the joyful day" (1864)
- "Jesus, Lamb of God, for me" (1863)
- "O Christ, the Lord of Heaven, to Thee" (1867)

Alice Elvira Freeman (1855-1902). Born at Colesville.

- "How sweet and silent is the place" (1901)

Jay Thomas Stocking (1870-1936). Born at Lisbon.

- "O Master-Workman of the race" (1912)

Henry Hallam Tweedy (1868-1953). Born at Binghamton; minister Plymouth Congregational Church, Utica.

- "Eternal God, whose power upholds" (1928)
- "O Spirit of the Living God" (1932)
- "O gracious Father of mankind" (1925)
- "All ye who love the Lord draw near" (1928)
- "O Holy Spirit, making whole" (1932)
- "Lord of Starry vasts unknown" (1939)
- "True Lovers of mankind" (1939)

Shepherd Knapp (1873-1946). Born at New York; pastor of Brick Presbyterian Church, New York.

- "Lord God of Hosts, whose purpose, never swerving" (1907)
- "Not only where God's free winds blow" (1908)

EPISCOPAL

Henry Ustick Onderdonck (1789-1858). Born at New York; rector of St. Anne's Church, Brooklyn (1826-1827).

- "Although the vine its fruit deny" (1826)
- "Blest be Thou, the God of Israel" (1826)
- "How wondrous and great" (1826)
- "On Zion, and on Lebanon" (1826)
- "Seek, my soul, the narrow gate" (1826)
- "Sinner, rouse thee from thy sleep" (1826)
- "The Spirit in our hearts" (1826)
- "Though I should seek to wash me clean" (1826)
- "When, Lord, to this our western land" (1826)

John H. Hopkins, Jr. (1820-1891). Died at Troy.

"We three kings of Orient are" (1859)

"Blow on, thou mighty wind" (1862)

"Come with us, O blessed Jesus" (1862)

"God hath made the moon whose beam" (1840)

"Lord, now round Thy Church behold" (1867)

"God of our fathers, bless this our land" (1859)

Arthur Cleveland Coxe (1818-1896). Graduated from the University of New York (1838); rector of Calvary Church, New York (1863-1865); bishop of western New York (1865); died at Clifton Springs.

"Behold an Israelite indeed" (1840)

"Body of Jesus, O sweet food" (1858)

"Breath of the Lord, O Spirit blest" (1878)

"Carol, carol Christmas" (1840)

"Christ is arisen" (1844)

"He who for Christ hath left behind" (1840)

"How beauteous were the marks divine" (1840)

"In the silent midnight watches" (1842)

"Lord, when Thou didst come from heaven" (1844)

"Now pray we for our country" (1840)

"O walk with God, and thou shalt find" (1844)

"O where are kings and empires now" (1839)

"Saviour, sprinkle many nations" (1851)

"Still as our day our strength shall be" (1844)

"Soldier, to the contest pressing" (1834)

"There is a land like Eden fair" (1844)

"We are living, we are dwelling" (1840)

"Who is this, with garments gory" (1844)

"When o'er Judea's vales and hills" (1840)

Anna Warner Bartlett (1827-1915). Born at New York; died at Highland Falls; taught Bible at the United States Military Academy, West Point.

"We would see Jesus, for the shadows lengthen" (1851)

"Jesus loves me, this I know" (1860)

Daniel Crane Roberts (1841-1907). Born at Bridgehampton, Long Island.

"God of our fathers, Whose almighty hand" (1876)

William Crosswell Doane (1832-1913). Bishop of Albany (1869-1913).

"Ancient of Days, Who sittest throned in glory" (for the bi-centenary of the City of Albany, 1886)

Walter Russell Bowie (1882-). Rector of Grace Church, New York (1923-1939); professor at Union Theological Seminary.

"God of the nations, Who from dawn of days" (1916)

"O holy city, seen of John" (1916)

"Lord Christ, when first Thou cam'st to men" (1916)

William Cullen Bryant (1794-1878). Resident of New York (1825-1878).

- "Almighty, listen while we raise" (1820)
- "Deem not that they are blest alone" (1820)
- "Father, to Thy kind love we owe" (1820)
- "O God, whose dread and dazzling brow" (1820)
- "When he who from the scourge or wrong" (1820)
- "O Thou Whose own vast temple stands" (for the dedication of a chapel on Prince Street, New York, 1830)
- "All that in this wide world we see" (1836)
- "Thou unrelenting past" (1836)
- "Not in the solitude" (1836)
- "Whither, midst falling dew" (1836)
- "Dear ties of mutual succour bind" (1836)
- "O Thou whose love can ne'er forget" (1837)
- "Mighty One, before Whose face" (1840)
- "Look from Thy sphere of endless day" (1840)
- "Lord, Who ordainest for mankind" (1862)
- "All praise to Him of Nazareth" (1864)
- "As shadows cast by cloud and sun" (1875)
- "When doomed to death the Apostle lay" (1878)

John Pierpont (1785-1866). Minister of the Unitarian Church at Troy (1845-1849).

- "Another day its course hath run" (1825)
- "Break forth in song, ye trees" (1830)
- "Break the bread and pour the wine" (1820)
- "Father, while we break the bread" (1840)
- "God All-mighty and All-seeing" (1857)
- "God of our fathers, in Whose sight" (1830)
- "God of mercy, do Thou never" (1826)
- "Gone are those great and good" (1830)
- "I cannot make him dead" (1840)
- "Let the still air rejoice" (1840)
- "Mighty One, Whose name is Holy" (1826)
- "My God, I thank Thee that the night" (1840)
- "O bow Thine ear, eternal One" (1823)
- "O Thou to Whom in ancient time" (1824)
- "O Thou Who art above all height" (for the ordination of Mr. William Ware as pastor of the First Congregational Church, New York, December 18, 1821)
- "O Thou Who on the whirlwind rides" (1833)
- "O'er Kedron's stream, and Salem's height" (1820)
- "On this stone, now laid with prayer" (1839)
- "With Thy pure dews and rain" (1831)

Samuel Longfellow (1819-1892). Brother of Henry Wadsworth Longfellow; minister of the Second Unitarian Church, Brooklyn (1853-1860); author of twenty-four hymns.

- "Beneath the shadow of the Cross" (1848)
- "Again as evening's shadow falls" (1859)
- "A voice by Jordan's shore" (1864)
- "One holy Church of God appears" (1864)
- "'Tis winter now, the fallen snow" (1864)
- "Now on land and sea descending" (1859)
- "God of the earth, the sky, the sea" (1864)
- "Holy Spirit, Truth divine" (1864)
- "I look to Thee in every need" (1864)
- "O God, Thou giver of all good" (1864)
- "Father, give Thy benediction" (1864)

Frederic Dan Huntington (1819-1904). Bishop of central New York (1869-1904).²

- "O Love Divine, lay on me burdens if Thou wilt" (1853)
- "O Thou, in Whose Eternal Name" (1853)
- "O Thou that once on Horeb stood" (1853)
- "So Heaven is gathering one by one" (1864)

William Henry Burleigh (1812-1871). Agent of the New York State Temperance Society (1849-1855); Harbor Master at New York (1865-1870).

- "Fades from the west the farewell light" (1844)
- "Father, beneath Thy sheltering wing" (1864)
- "For the dear love that kept us through the night" (1871)
- "From profoundest depths of tribulation" (1853)
- "Lead us, O Father, in the paths of peace" (1868)
- "Not in vain I poured my supplication" (1853)
- "O deem not that earth's crowning bliss" (1865)
- "Still will we trust though earth seems dark and dreary" (1868)
- "There is a beautiful land by the spoiler untrod" (1866)
- "They who have kept their spirit's virgin whiteness" (1868)
- "Thou Who look'st with pitying eye" (1868)
- "Through the changes of the day" (1841)
- "We ask not that our path be always bright" (1868)
- "When gladness gilds our prosperous day" (1868)

Octavious Brooks Frothingham (1822-1895). Minister of the Third Congregational Unitarian Society, New York (1859-1879).

- "Thou Lord of Hosts, Whose guiding hand" (1846)

Julia Ward Howe (1819-1910). Born at New York.

- "Mine eyes have seen the glory of the coming of the Lord" (1861)

John White Chadwick (1840-1904). Died at Brooklyn; minister of the Second Unitarian Church, Brooklyn (1864-1904).

- "Eternal Ruler of the ceaseless round" (1864)
- "A gentle tumult on earth" (1876)
- "Another year of setting suns" (1873)
- "Come, let us sing a tender song" (1901)
- "Everlasting Holy One" (1875)
- "It singeth low in every heart" (1876)
- "Now sing we a song for the harvest" (1871)
- "O God, we come not as of old" (1874)
- "O Love Divine of all that is" (1876)
- "O Thou, Whose perfect goodness crowns" (1889)
- "Thou Whose Spirit dwells in all" (1890)
- "What has drawn us thus apart?" (1895)

Seth Curtis Beach (1837-1932). Born at Marion

- "Mysterious Presence, source of all" (1866)
- "Thou One in all, Thou All in One"

Oscar Clute (1837-1902). Born at Bethlehem.

- "O Love of God, most full" (1904)

Newton Mann (1836-1926). Born at Cazenovia; pastorates at Troy and Rochester

- "Praise to the living God" (1884)

John Haynes Holmes (1879-1964). Minister of the Community Church (Church of the Messiah), New York (1907-1950).

- "The voice of God is calling"
- "All hail, the pageant of the years"
- "America triumphant"
- "God of the nations, far and near"
- "O Father, Thou Who givest all"
- "O God, Whose love is over all"
- "O God, Whose smile is in the sky"
- "O God, Whose law from age to age"
- "Accept, O Lord, this temple" (1950)
- "Onward still and upward"
- "To earth's remote horizon"
- "O God of field and city"
- "Thy voice, O God, in every age" (1950)

JEWISH

Felix Adler (1851-1933). Professor of Hebrew and Oriental literature, Cornell University (1874-1876); died at New York.

- "Hail the glorious golden city" (1877)

METHODIST

Mary Artemesia Lathbury (1841-1918). Born at Manchester; associated with the Chautauqua Assembly.

"Day is dying in the West" (1877)

"Break thou the bread of life" (1877)

"Arise and shine in youth immortal" (1876)

"O Shepherd of the Nameless Fold" (1881)

"Lift up, lift up thy voice with singing" (1878)

Frank Mason North (1850-1935). Born at New York; Secretary, New York City Missionary Society (1892-1912); Corresponding Secretary, Board of Foreign Missions (Methodist) (1912-1924).

"Jesus, the calm that fills my breast" (1884)

"Where cross the crowded ways of life" (1903)

"O Master of the Waking World" (1928)

Mary Ann Pepper Kidder (1820-1905). Resident of New York City for forty-six years.

"Lord, I care not for riches" (1878)

"We shall sleep, but not for ever" (1878)

"There is a land of love" (1859)

"We'll still keep marching on" (1859)

"Don't be idle" (1863)

"The bright hills of glory" (1863)

Fanny Jane Crosby (1820-1915). Born at South East, Putnam County; teacher at the New York City Institute for the Blind (1847-1858); author of over two thousand hymns and gospel songs.

"Blessed assurance, Jesus is mine" (1870)

"Jesus, keep me near the Cross" (1869)

"Saviour, more than life to me" (1875)

"Rescue the perishing, care for the dying" (1870)

"Safe in the arms of Jesus" (1868)

"Jesus is tenderly calling thee home" (1870)

"Pass me not, O gentle Saviour" (1870)

"I am Thine, O Lord" (1875)

"Thou my everlasting portion" (1874)

"All the way my Saviour leads me" (1875)

"Sweet hour of prayer" (1861)

PRESBYTERIAN

James Waddell Alexander (1804-1859). Pastor of the Duane Street Presbyterian Church, New York (1844-1849); pastor of the Fifth Avenue Presbyterian Church, New York (1851-1859).³

"O Sacred Head, now wounded" (1861)

"Near the Cross was Mary weeping" (1861)

"Jesus, how sweet Thy memory is" (1861)

Thomas Hastings (1784-1872). Lived in Clinton (1786-1817); teacher of music at Troy (1817-1823), Albany (1823), and Utica (1823-1832); directed church choirs in New York (1832-1872); author of fifty-six hymns in common use.

- "Gently, Lord, O gently lead us" (1830, 1831)
- "How calm and beautiful the morn" (1831)
- "Return, O wand'rer, to thy rest" (1831)
- "Hail to the brightness of Zion's glad morning" (1831)
- "Jesus, while our hearts are bleeding" (1831)

Samuel Augustus Willoughby Duffield (1843-1887). Born at Brooklyn.

- "Holy Spirit, come and shine" (1883)
- "O Christ, the Eternal Light" (1883)
- "O land, relieved from sorrow" (1875)
- "O what shall be, O what shall be" (1883)
- "To Thee, O Christ, we ever pray" (1883)

Edward Hopper (1816-1888). Born at New York; died at New York; pastor of churches at Greenville and Sag Harbor; pastor of the Church of the Sea and Land (Sailors' Mission), New York.

- "Jesus, Saviour, pilot me" (1871)
- "They pray the best who pray and watch" (1874)
- "Wrecked and struggling in mid-ocean" (1874)

Melancthon Woolsey Stryker (1851-1929). Born at Mt. Vernon; died at Clinton; pastor of churches at Auburn and Ithaca; President of Hamilton College (1892-1917); author of over fifty hymns.

- "From doubt and all its sullen pain" (1890)
- "Almighty Lord, with one accord" (1896)
- "Eternal day hath dawned" (1881)
- "When the everlasting Lord" (1880)
- "God of our Fathers, our God today" (1889)
- "Our God, and our Redeemer" (1883)
- "Thy grace is all of grace" (1886)
- "While all the night-stars fade and wane" (1884)

Maltbie Davenport Babcock (1858-1901). Born at Syracuse; pastor of churches in Lockport; pastor of the Brick Presbyterian Church, New York.

- "Gaily the bells are ringing" (1899)
- "O blessed Saviour, Lord of Love" (1899)
- "Shining Sun, shining sun" (1899)
- "Rest in the Lord, my soul" (1901)
- "Be strong: we are not here to play" (1901)
- "This is my Father's world" (1901)
- "When the great sun sinks to rest" (1901)

Milton Smith Littlefield (1864-1934). Born at New York.

"O Son of Man, Thou madest known" (1916)

"Come, O Lord, like morning sunlight" (1927)

William Pierson Merrill (1867-1954). Minister of the Brick Presbyterian Church, New York (1911-1938).

"Rise Up, O men of God" (1911)

"Not alone for mighty empire" (1911)

REFORMED CHURCH

Denis Wortman (1835-1922). Born at Hopewell.

"God of the prophets, bless the prophets' songs" (1884)

UNIVERSALIST

Alice Cary (1820-1871). Resident of New York City (1852-1871).

"Earth with its dark and dreadful ills" (1870)

"Along the mountain track of life" (1855)

"Bow, angels, from your glorious state" (1868)

"I cannot plainly see the way" (1868)

"Leave me, dear ones, to my slumber" (1868)

"Light waits for us in heaven" (1866)

"A crown of glory bright" (1868)

NOTES

¹ Henry Wilder Foote, in *Three Centuries of American Hymnody* (Hamden, Connecticut, 1940; reprinted 1968), discusses 254 American hymnodists.

² Originally a Unitarian, Huntington joined the Episcopal Church in 1859.

³ The hymns of Alexander are all translations of Latin hymns.



Continuing

Sing with Spirit and Understanding

THE STORY OF THE HYMN SOCIETY OF AMERICA
1962 - 1972

William Watkins Reid

THE HYMN SOCIETY OF AMERICA
475 Riverside Drive, New York, N. Y. 10027

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Deane Edwards

INTRODUCTION

In the introduction to "Sing With Spirit and Understanding"—Mr. Reid's story of the first forty years of ministry by the Hymn Society of America—Dr. Deane Edwards wrote: "One cannot but be impressed by the scope and significance of the activities of the Society through forty years."

This word by President Edwards can deservedly be repeated in the supplemental story of the decade 1962 to 1972, written also by Mr. Reid.

Again, as the semi-centennial of the Society is celebrated and its activities recorded, we are reminded that the Hymn Society can be a vital force in preserving the treasures of the past, and in helping create new hymns for the needs of a new and changing era in our knowledge of God and of our fellowmen.

J. Vincent Higginson
President

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TEN MORE YEARS OF HYMNODY

When, in 1962, the story of forty years service by the Hymn Society of America was written ("Sing With Spirit and Understanding"), the Rev. Dr. Deane Edwards had been president of the Society for fourteen years. In addition he had exercised for eight of those years the duties of "executive secretary" of the Society following the death of Dr. Reginald L. McAll in 1954.

Dr. Edwards continued in this dual capacity until failing health made necessary his retirement at the annual meeting in May 1969. He was succeeded as president by J. Vincent Higginson who had been vice-president for several years. William W. Reid, the chairman of the Executive Committee, was named executive secretary of the Society; and Dr. Charles B. Foelsch was elected to the Executive Committee chairmanship. Dr. Edwards—named president-emeritus in 1969—died on July 3, 1970.

It was Deane Edwards who, in twenty-four years of consecrated service on the Executive Committee, as President, and as voluntary "Executive Secretary", set the sights and pressed toward the goals of the Hymn Society of America during most of the ten years now under review. And the skills that were his, grew out of his earlier decades as a pastor, a leader of worship and liturgy in the former Federal Council of Churches and in the National Council of Churches of Christ. He has left the Society, its present staff and members, and the whole Christian community, a worthy heritage.

During his three years of presidency, Mr. Higginson—an organist, editor, and composer—has carried on and expanded work begun by Dr. Edwards and his predecessors. He has led the Society in new efforts to promote the use of new hymns (approved by the Society) in many new hymn books, in encouraging composers to write new tunes for new texts, helping bridge the gap between the "traditional" hymns of the churches and the "modern expressions of the faith" that have been written, especially by young people, during recent years.

During the decade, the Hymn Society lost by death not only its long-time president, Dr. Edwards, but several others who had served the cause of hymnody and the Society with scholarship, faithfulness, and zeal. Miss Ruth E. Messenger, Ph.D., the then editor of **The Hymn**, archivist, and author of several scholarly papers, died in 1964. Miss Edith Holden, the Treasurer, first elected in 1947, died in 1967. Miss Helen E. Pfatfeicher, hymnal editor, and editor of the Society's "Papers," died in 1970.

Dr. George Litch Knight again assumed the duties of editor of **The Hymn** when Dr. Messenger died, but later found that his ministry in the rapidly-changing parish of historic Lafayette Avenue Presbyterian Church, Brooklyn, was demanding more and more of his time and energy. In 1965, President Edwards named William W. Reid and J. Vincent Higginson as editors of this quarterly magazine. Dr. Ralph Mortensen, of Southington, Connecticut, was elected Treasurer of the Society in 1968.

The following were elected Fellows of the Hymn Society in the years designated: Deane Edwards 1966, William W. Reid 1967, David Hugh Jones 1970, and Philip S. Watters, 1968.

In the past ten years or less, practically every major denomination in America, and many in other English-speaking areas of the world, have issued new hymnals. Almost all of these have contained one or more—and some as many as fifteen or twenty—new hymns "found", approved, and published by the Society. And a large number of their authors or

composers have said their contributions would never have been written were it not for the Society's suggestion and encouragement. Likewise a number of the authors never knew their own hymnic skills until the Society's announcement encouraged them to "take pen in hand". The more than 300 hymns approved, copyrighted, and made available to publishers and composers without charge, have fully justified the fifty years of effort by the Society.

A number of new hymns approved and issued by the Society have been used in English and in translation in Australia, New Zealand, South and Central Africa, Japan, South America, and the Scandinavian countries. And writers and composers from these lands and from all parts of the British commonwealth have enriched the new materials that the Society has been able to offer the churches and the editors of hymnals.

The Society has continued its original policy of granting permissions, without any royalty, for the use of its copyrighted materials by church choirs and musicians, by music composers, and by denominational and private publishers of hymn books—the only condition being that texts or music be not modified without written permission of author, composer, or copyright owner.

During these ten years—as in earlier years—the vast work of compiling material for the Society's project, *The Dictionary of American Hymnology*, has progressed under the skilled direction of Dr. Leonard Ellinwood. When completed, this monumental work will rank as the most complete recording of hymnody of all churches on the American continent: it will be what Dr. John Julian's *Dictionary* has been to British hymnology for almost a century. The pace of its completion depends largely on the availability of funds for trained researchers, and upon the service of knowledgeable volunteers.

The ten years of the 60's saw more change in the philosophy, the social climate, the religious outlook, and the economy of America—and indeed of almost every nation on earth—than perhaps in any decade in the last several centuries. The changes—all adding up to a combined social, educational, industrial, political, religious, and technological revolution—affected every facet of human life and concern. Much of this "revolution" was good, perhaps long overdue, and seems to have helped set the stage for a "better tomorrow" for the race; much more, however, still is in a state of agitation and its final settlement is unpredictable.

The music and hymnody of the Christian church have been caught up in this questioning, experimentation, and sometimes over-simplification and hasty rejection and substitution as have been tenets, rituals, beliefs, theologies of the churches, and even the institutions of religion themselves. In hymnody attention has been called to honesty of expression, to the reality and incisiveness of language, of metaphor and simile; to simple texts and tunes that create joy, and hope, and invite to dance, to fellowship, to togetherness.

The Hymn Society has recognized the validity of criticism of many older hymns and tunes; it has sought out the joyful and the hopeful in new compositions; but it has insisted on reverence and biblical-theological reality and ideas in texts it approves, and on music befitting the spirit of worship and adoration. It believes that "the best" of new compositions will find their place and service in hymnals yet to be compiled, but that much of the commercially-produced composition will quickly fade from use and view. It continues to work toward "the best in hymns" in all appropriate media.

HYMNIC ARTICLES STRESSED IN *THE HYMN*

Continuing the wide range of hymnic articles and news in earlier issues of *The Hymn*, the magazine has sought in its pages to keep abreast of—and appraise—both modern and historic material in its field.

April 1962. "Familiar Hymns from the Hebrew and Their Translators", Lucius Rogers Shero; "Hymn Playing", Richard W. Litterst; "The Evolution of Methodist Hymnody in the U. S. ", Goff Owen, Jr.

July 1962. "The Rhythmic Chorale in America", Walter E. Buszin; "Hymn Festivals, U. S. A.", Morgan F. Simmons.

October 1962. "The French Metrical Psalter", Raymond J. Martin; "Worship Experiences at Music Camp", Ruth Nininger.

January 1963. "Philip Schaff, Pioneer American Hymnologist", Richard G. Appel; "Christian Theology and Hymnody", William B. Giles; "Handbells in the United States", Richard W. Litterst; "Changes in Church Music in New England (c.1800)", J. William Thompson.

April 1963. "Mary Artemisia Lathbury", Gladys E. Gray; "The Gymanfa Ganu in America", Frank C. Isaacs.

July 1963. "Oliver Holden", David W. McCormick; "What Shall We Sing?" Fred D. Gealy; "Teaching Hymns to Juniors Can Be Fun", W. Scott Westerman.

October 1963. "History of American Jewish Hymnody", A. W. Binder; "What Goes on Here ?", W. Scott Westerman; "The Gettysburg Hymn", Viola L. Reiss.

January 1964. "William Walker: Popular Southern Hymnist", Harry Eskew; "The Hymnody of the Disciples of Christ in the U. S. A.", George Brandon.

April 1964, "By Cool Siloam's Shady Rill", Jack L. Ralston; "A Sermon in Song", Richard Renwick Smyth.

July 1964. "A Guide to Hymn Study", Nancy White Thomas; "Great Hymn Writers and Their Hymns", Grace Bush; "Real Fun Encountering Hymn Questions", Edward B. Adams.

October 1964. "Negro Spirituals", Joseph R. Washington, Jr.; "Teaching Theory With Hymns", James Boeringer; "Russia" (tune), Jack L. Ralston.

January 1965. "Come Thou Fount of Every Blessing", Jack L. Ralston; "Notker Balbulus and the Origin of the Sequence", John Bullough; "English Wedding Hymns", Jessica M. Kerr.

April 1965 "Tributes to Ruth Ellis Messenger"; "Rabanus Maurus", Ruth E. Messenger; "The Mozarabic Hymnal", Ruth E. Messenger.

July 1965. "John Hus and Congregational Singing", Andrew P. Slabey; "Worship and Hymn Comprehension", Jack Renard Pressau; "Vernacular Hymnody in the Late Middle Ages", Ruth E. Messenger.

October 1965 "John Mason Neale and 19th Century Hymnody", J. Vincent Higginson.

January 1966. "Catherine Winkworth: A Personal Study", Elizabeth Patton Moss; "A Glimpse at Hymnody Today", Deane Edwards; "Foreign Influences in Early Catholic Hymnody", J. Vincent Higginson; "Changing Trends in Today's Hymnody", Harry Lee Eskew.

July 1966. "Centennial of the Hymn Society Founder"; "An Experience in Teaching Good Hymnody", Nancy Greenwood Brooks; "Two Hundred Years of Expanding Methodist Hymnody", Anastasia Van Burkalow; "John Keble and Hymnody", J. Vincent Higginson; "Westminster Choir College at Forty", Lee H. Bristol, Jr.

October 1966. "The Story of Harry T. Burleigh", Charlotte W. Murray; "The Place of Hymnody in the Ecumenical Movement", J. Vincent Higginson.

January 1967. "Sir George J. Elvey (1816-93)", J. Vincent Higginson, "An 'Honest to God' Controversy, 1866", Erik R. Routley; "The Missing Stanza", Kenneth J. Foreman.

April 1967. "Thomas Tiplady: Pioneer, Prophet, Poet"; "Notes on Lowell Mason's Hymn Tunes", J. Vincent Higginson; "A Plea for Early American Tunes", George Brandon; "Frederic Mayer Bird: a Hymnologist Remembered", James F. Johnson.

July 1967. "National Hymns", Frederic Fox; "Wanted: An Uplifting National Anthem"; "Some Classic Tunes in Lowell Mason Collections," George Brandon; "Paul Gerhardt", Geran F. Dodson.

October 1967. "Sullivan, Hymn Tune Composer", Lee H. Bristol, Jr.; "Edward Perronet", J. Vincent Higginson; "When the Gourds Sing", Alf Helgesson; "Long Meter—A Problem for Tunes", Austin C. Lovelace.

January 1968. "Hymns of the English Primers", Sister Benedict J. Donahue; "Prophets With Guitars", Lincoln B. Justice; "The Dictionary of American Hymnology Project", Leonard Ellinwood; "T. Tertius Noble—Church Musician", Howard D. McKinney.

April 1968. "Phillips Brooks and Sunday School Music", J. Vincent Higginson; "The Social Note in Christmas and Easter Hymns", William W. Reid, Jr.; "Edward J. Hopkins: Hymn Tune Composer", Cyr de Brant.

July 1968. "Ecumenism and Hymnody", J. Vincent Higginson; "Percy Dearmer", Erik R. Routley; "Ralph Vaughan Williams and Hymnody", Wayne H. Cohn; "Claude Goudimel: French Composer", Eugene Roan.

October 1968. "The Religion of Carl Sandburg", W. W. Reid; "The Moravian Musical Heritage", Francis Griffin; "The Role of Church Music", Richard C. Pankow; "Steps Toward an Ecumenical Hymnody", J. Vincent Higginson; "Some Unfamiliar Hymns of Reginald Heber", Philip S. Watters.

January 1969. "William Henry Havergal", J. Vincent Higginson; "Gerhard Tersteegen", Geran F. Dodson; "There's Need for New Hymns", Charles M. Austin; "Writing Hymns for Our Times", Albert F. Bayly.

April 1969. "Music Remembered", Edith Lovell Thomas; "Six Hymns of Henry Hallam Tweedy", William W. Reid, Jr.; "Hymn Writer to the Needy", James K. Jackson; "Andrew Law, American Psalmist", J. Vincent Higginson; "John Heermann: Silesian Hymn Writer", Geran F. Dodson.

July 1969. "Watts and Select Hymns", Leonard Ellinwood; "Isaac B. Woodbury", J. Vincent Higginson; "Thoughts About Words", Michael Hewlett.

October 1969. "Moravians Produce New Hymnal", Charles B. Adams; "'Silent Night'—An Accident in Time", J. Vincent Higginson; "Hymns for Today", William Osborne; "Johann Scheffler—Roman Catholic Mystic", Geran F. Dodson.

January 1970. "Hymns That Speak to Our Times", Lee H. Bristol, Jr.; "The Gospel Songs of Stephen Foster", Samuel J. Rogal; "Fanny Crosby and William H. Doane Have Had Their Day", Paul E. Elbin; "Benjamin Jacob and the Surrey Chapel", J. Vincent Higginson; "Man's Yearning for Freedom", Helen E. Pfatteicher.

April 1970. "Ignoring Rock Won't Make It Go Away", Emmett R. Sarig; "Hymn-Singing in Amana", Lloyd Farlee; "Fanny Crosby Still Sings of Jesus", Benjamin Caulfield; "Make Your Own Choir Festival", Lee H. Bristol, Jr.

July 1970. "Clarence A. Walworth", J. Vincent Higginson; "Choir and Active Participation of the Congregation", John Hennig; "Music Foundation: Great Place for Researchers", Beverly Wolter.

October 1970. "Tributes to Dr. Deane Edwards", J. Vincent Higginson, Joseph R. Bishop; "Christmas Carols Old and New", Albert C. Ronander; "Sampling of American Temperance Song Books", Samuel J. Rogal; "Come, Christian, Join to Sing", John H. Johansen.

January 1971. "F. Pratt Green: Creative Methodist Contemporary", Lee H. Bristol, Jr.; "Beliefs in Recent British Hymnody", Gordon S. Wakefield; "Robert Lucas de Pearsall and Hymnody", J. Vincent Higginson; "A Short Essay on Hymn Accompaniment", Kenneth Mansfield, Jr.

April 1971. "An Adventure in Ecumenicity", George Litch Knight; "Nancy Bird Turner: Christian Poet", George L. Knight; "Guitar, the 'In' Instrument", Lois Jane Cleveland; "Mod Worship and How It Grows", H. Myron Braun; "The Christian Psalmist" (James Montgomery), John H. Johansen.

July 1971. "The Shape-Note Hymnals of Ruebush-Kieffer Company", Paul M. Hall; "Sing Unto the Lord a New Song", Judy Hunnicutt; "Folk-Music: a Stepping-Stone to the Traditional", H. I. Hare; "A Dutch Congregationalist in Switzerland", Lee H. Bristol, Jr.; "Ignoring Fences in Hymn Singing", Gretchen H. Hall.

October 1971. "Experiment With a Rural Youth Choir", Ruth Douglass; "An Interpretation of Hymnody", Luther D. Reed; "Five Modern Hymns and Their Rationale", J. Schoneberg Setzer; Three Christmas Hymns (by Frank von Christerson, Albert F. Bayly, Benjamin Caulfield); "Hymn Writing Today", F. Pratt Green.

January 1972. "What Will the Church Sing Tomorrow?", Carlton C. Buck; "Tunes Alive in '85?", Austin C. Lovelace; "Changing Trends in Hymns", Chester E. Hodgson; "Is It Music?", H. Myron Braun; "The Hymnody of George Rapp's Harmony Society", Richard D. Wetzel.

THE DICTIONARY OF AMERICAN HYMNOLOGY

The **Dictionary of American Hymnology** project, since its initial planning under the leadership of the late Dr. Henry Wilder Foote, has made steady progress during the past decade. Ten of the original co-laborers have passed away, but in each case not before they had made their own unique contributions in the areas for which they were responsible. Coverage of the hymnody of the Dutch Reformed, Episcopal, Evangelical and Reformed, Friends, Jewish, Methodist, Unitarian and Catholic churches owes a great deal to the studies and writing of William A. Weber, William E. Soule, Armin Haeussler, Leona Wright, A. W. Binder, R. G. McCutchan, Henry Wilder Foote and J. Vincent Higginson. Notes the Editor, Dr. Leonard Ellinwood:

"We have been able to add a number of new, younger scholars to the project as their work has become known through their publications or correspondence. We continue to have the benefit of the cooperation and contributions of the leading hymnologists in each field of American hymnody. This is of immense value in preparing material for the **Dictionary** as well as in answering the many reference queries which come to us. Thus the project is able to serve current needs even though we will not be ready for publication for a few more years.

"The bulk of current queries have to do with the location or history of a particular text, or with the publication date and subsequent editions of a particular hymnal. When published, the **Dictionary** will contain a comprehensive index to the texts of every hymnal published in North America, regardless of the language of the texts. After slightly over a decade of work, under a limited budget, this phase of the work is now past the half-way mark. We have over a half-million first-lines of hymns interfiled on cards, drawn from some 2,720 hymnals.

"In indexing these hymnals, we have gone through all but a few remaining volumes in the Warrington-Pratt-Soule Collection in the Case Memorial Library of Hartford Seminary, all of the Charles Winfred Douglas Collection at Washington Cathedral Library, Martin Ressler's private collection of Mennonite hymnals, and many of those in the Library of Congress. Our control files list other titles for which we are searching. Future plans call for the indexing of unique items in a number of other hymn collections in public or private locations, especially those devoted to the materials of special movements and denominations."

THE HYMN SOCIETY'S "PAPERS"

Four new "papers" have been added to the Society's scholarly studies in the field of hymnology produced in twenty-three earlier booklets.

Paper XXIV: "Addresses at the International Hymnological Conference", held in New York City, September 1961. There are five major articles in the Paper: William Billings—"His Psalm and Hymn Tunes", by Charles L. Atkins; "The Negro Spiritual", by John W. Work; "Twentieth Century Hymnody in the United States"; "Aspects of American Catholic Hymnody", by J. Vincent Higginson; "The Roots of German Hymnody of the Reformation", by Konrad Ameln.

Paper XXV: "A Short Bibliography for the Study of Hymns"—"several hundred books . . . grouped in categories . . . mainly in English . . . might form the nucleus of a hymnological library". Prepared by Dr. Ruth Messenger and Miss Helen Pfatteicher.

Paper XXVI: "Henry Wilder Foote—Hymnologist", by his son, Arthur Foote, 2nd. This is a biography of the eighth president of the Hymn Society of America, editor of "Hymns of the Spirit", and author of "Three Centuries of American Hymnody".

Paper XXVII: "Contemporary Hymn Tunes": 13 **new tunes**, selected by the Society's Tunes Committee, Dr. David Hugh Jones, chairman. These tunes—mostly composed for new texts—were contributed by Garry A. Cornell, Steven Sharp, Shirley L. Brown, Wilbur Held, Jack C. Goode, James Boeringer, Cyr de Brant, and Charlotte Hays.

85 NEW HYMNS APPROVED AND PUBLISHED

Twelve New Hymns for Children (1965)

The Philadelphia Chapter of the Hymn Society of America arranged a "Hymn Festival for Children", in May 1966. In preparation for that festival the national office of the Society sought a group of "new hymn texts suitable for children to sing in church". From the more than 400 texts submitted the following—by the authors named—were chosen and published by the Society. (Most of these have since been published in hymnals and with tunes by various composers.) First lines and authors are:

"How lovely is the House of God", and "Our God, the great Provider",
Louise Larkins Bradford.

"Our Father, who dost lead us", Elisabeth Burrowes

"Walk softly in Springtime", Edna Fay Grant

"Each year the Spring puts on her gown", Alice Hartich

"Cradled in a Manger", Frances Martha Hubbert

"A bird, a lovely butterfly", Florence Pedigo Jansson

"God gave me a life to live", Jean Edwards Learn

"God of Earth and planets", and "O Lord of Nature, Lord of Earth",
William Watkins Reid

"Accept, dear God, my thanks this morn", Ernest Edwin Ryden

"The Lord God must love beauty", Wallace Winchell

"Space Age" Hymns

Inspired by man's "conquest of space" and his arrival upon the moon and his safe return, two of the Hymn Society's occasional contributors of new texts wrote hymns for the occasion. These were published separately and are still being widely used.

"Declare, O Heavens, the Lord of Space", Robert Lansing Edwards

"Great Ruler Over Time and Space", Mildred C. Luckhardt

Ten New Hymns on the Ministry (1966)

At the request of faculty members of the Pacific School of Religion, Berkeley, California, the Hymn Society sought a group of new hymns "to point up the challenge of the Christian ministry and God's call to men to service". The texts obtained were (usually) written to meters and tunes already in use in the churches. The ten texts that met the approval of the judges, named by the Society, were sung at the 100th anniversary of the School's founding.

"The challenge comes, the trumpet sounds", Carlton C. Buck

"O God, send men whose purpose will not falter", Elisabeth Burrowes

"Bless thou thy chosen sons", Miriam Drury

"May I, a pilgrim, hope to tread", Herbert Grieb

"Lord of life that came to flower", Elbert Neil Johnson

"For thy true Church we lift our hearts in prayer", Henry Burnham
Kirkland

"Lord, who dost give to thy Church for its healing", Ernest A. Payne

"Lord, who didst choose in Galilee", William Watkins Reid

"How beautiful the footsteps", Benjamin F. Schwartz

"O Thou who art eternal truth", John W. Shackford

Fifteen New Bible Hymns (1966)

In 1952 the Society had published a group of "new hymns on the Bible", marking the celebration of the completing of the Revised Standard Version. Fourteen years later, in celebration of the 150th anniversary of the founding of the American Bible Society, and in cooperation with that organization, the Hymn Society again asked poets and hymnwriters to submit new texts on the spread of the Gospel message and its meaning to mankind. Of more than 300 texts received by the Society, fifteen were accepted and printed.

"We thank thee that the Holy Word", Violet Buchanan

"O Word of Life, the ages thy glory shall not dim", Vernetta C. Cauble

"Go ye into all the world", Helen Diana Clyde

"Tell it! Tell it out with gladness", Georgia Harkness

"Thy faithfulness to men of old", Henry Lyle Lambdin

"Send forth God's mighty Word", Margaret Aamodt

"In tongues of every nation", Mildred Corell Luckhardt

"Make known the King of Heaven", Francis O. Raniville

"O sacred Book that speaks of God", Howard A. Redmond

"Go!" says the Master: and Earth's paths", William Watkins Reid

"The world still waits to hear the Word", Ceil Daniel Smith

"High time it is to seek the Lord", Anastasia Van Burkalow

"Give men my Word!—so speaks the living God", Frank von Christierson

"Christian men, arise and give", Lois Horton Young

"Rejoice, all peoples of the earth", Edward Krusen Ziegler

Twelve New Lord's Day Hymns (1968)

In cooperation with the Lord's Day Alliance of the U. S., the Hymn Society, in 1968, approved fifteen new hymn texts submitted to mark the 80th anniversary of the Alliance.

"This is the day which thou hast set apart", Carlton C. Buck

"Day of the Lord, ordained for our repose", Robert Lansing Edwards

"Praise to God whose words once spoken", Elbert Neil Johnson

"O thou who at creation's dawn", Ernest K. Emurian

"O holy day, of peace and benediction", Carrie Hitt Hardcastle

"Upon this hallowed day of rest", H. Glen Lanier

"Creator of the world we know, and worlds beyond our ken", Mary L. O'Brien

"O God, our Father, who didst cause", David L. Parker

"O thou God of light all-splendored", William Watkins Reid, Jr.

"God's holy quiet calms my soul", William Watkins Reid

"O glorious day, when thou, the God of Light", Ernest Edwin Ryden

"The day of Christ is dawning", Frank von Christierson

Nine New Hymns on the Mission of the Church (1969)

When, a few years ago, churchmen of all denominations began to emphasize "the mission of the church"—the purpose and goal that underlie the structure and all activity of the church founded by Jesus—a concept deeper, but including, the centuries-old term "missions"—there was noted a lack of hymns bearing on that particular area of religious thought and expression. The Hymn Society called upon authors to endeavor to fill this gap. In 1968-9 more than 800 new texts were submitted from every U. S. state and from every English-speaking country. The Society's judges chose nine for publication.

- "As we proclaim your Name this hour", Paul Q. Brooks
- "O Lord, the maze of earthly ways", Carlton C. Buck
- "Within the Church's hallowed walls", Miriam Drury
- "O God, thy Church eternal", Carrie Hitt Hardcastle
- "To worship, work, and witness", Henry Lyle Lambdin
- "O Christ of earth and outer space", H. Glen Lanier
- "O Lord, who came to earth to show", Milburn Price
- "Lord, wake your Church from self-concern", William Watkins Reid
- "The city is alive, O God", William Watkins Reid, Jr.

The Hymns of Frank Mason North (1970)

A gift to the Hymn Society of America for that purpose made it possible to publish the nine hymns that came from the mind and pen of Dr. Frank Mason North (1850-1935), one of the charter members of the Society. The booklet contains also an appreciation of Dr. North from *The Hymn* of April 1950, and Prof. Creighton Lacy's commentary on these hymns from his volume "Frank Mason North, His Social and Ecumenical Mission". First lines of the hymns are:

- "Jesus, the calm that fills my breast"
- "Where cross the crowded ways of life"
- "O Wondrous Child! The lowing kine"
- "O Master of the waking world"
- "The world's astir! The clouds of storm"
- "Thou Lord of Light, across the years"
- "Touch Thou, O Lord, our waiting hearts with light"
- "With Thee, our Master and our Lord"
- "O Christ, my Lord, whose perfect life"

Ten New Hymns for the 70's (1970)

The Hymn Society of America has long been interested in the movement for "relevant hymns", "hymns expressed in modern idioms", and in hymns and tunes composed "for young people", and playable on guitars. The Society has recognized, too, that much of this new religious poetry—and its tunes—is not appropriate, theologically or musically, for church services of worship, and will probably not find place in church hymnals. So, in 1969 and 1970, the Society sought a group of texts that, while recognizing modern needs and young people especially, would be acceptable in church services. From some 400 new texts proposed, a panel of fourteen judges selected ten to which composers are currently writing new tunes.

"Give us to share a dream", Miriam Drury

"There is enough to feed this world", Robert N. Zearfoss

"Tune me in, O God", Franklin P. Frye

"Creator God, whose glory is Creation", Alice P. Kenney

"God of truth from everlasting", Florence Emily Cain

"We want to know, Lord touch our minds", Carlton C. Buck

"O God of youth, we come to You for leading", Carlton C. Buck

"The Church of Christ has work to do", Marion James

"The Prince of Peace goes forth to bear", Avery D. Weage

"World around us, sky above us", Jean E. Garriott

Seven New Hymns of Hope (1971)

"Books and sermons and prayers have been composed and broadcast on the **hope** that is a basic ingredient of the Christian religion. Hymns have been sought among the churches' poetry and rituals to give voice and prayer, strength and encouragement to all of us as we seek spiritual help and assurance that God has not changed and that his creation is still his concern—that man can and will yet attain his highest and just hopes". So said the Society in asking hymnwriters to contribute new texts on the subject, "The Theology of Hope". From several hundred texts submitted the Society chose seven for publication.

"Break, Dawn Divine, throughout the world!", Raymond Byrd Spivey

"Lord, when the way we cannot see", Charles Parkin

"Love is the greatest of the three", F. Pratt Green

"My hope is not in self", William Watkins Reid

"O Lord of earth and sky", Doyle A. Stover

"Our hope is in the living God", Ernest K. Emurian

"Where lies the Christian's hope", William Watkins Reid

In addition to these booklets of hymns, **The Hymn** has published about 35 new texts during the ten years.

